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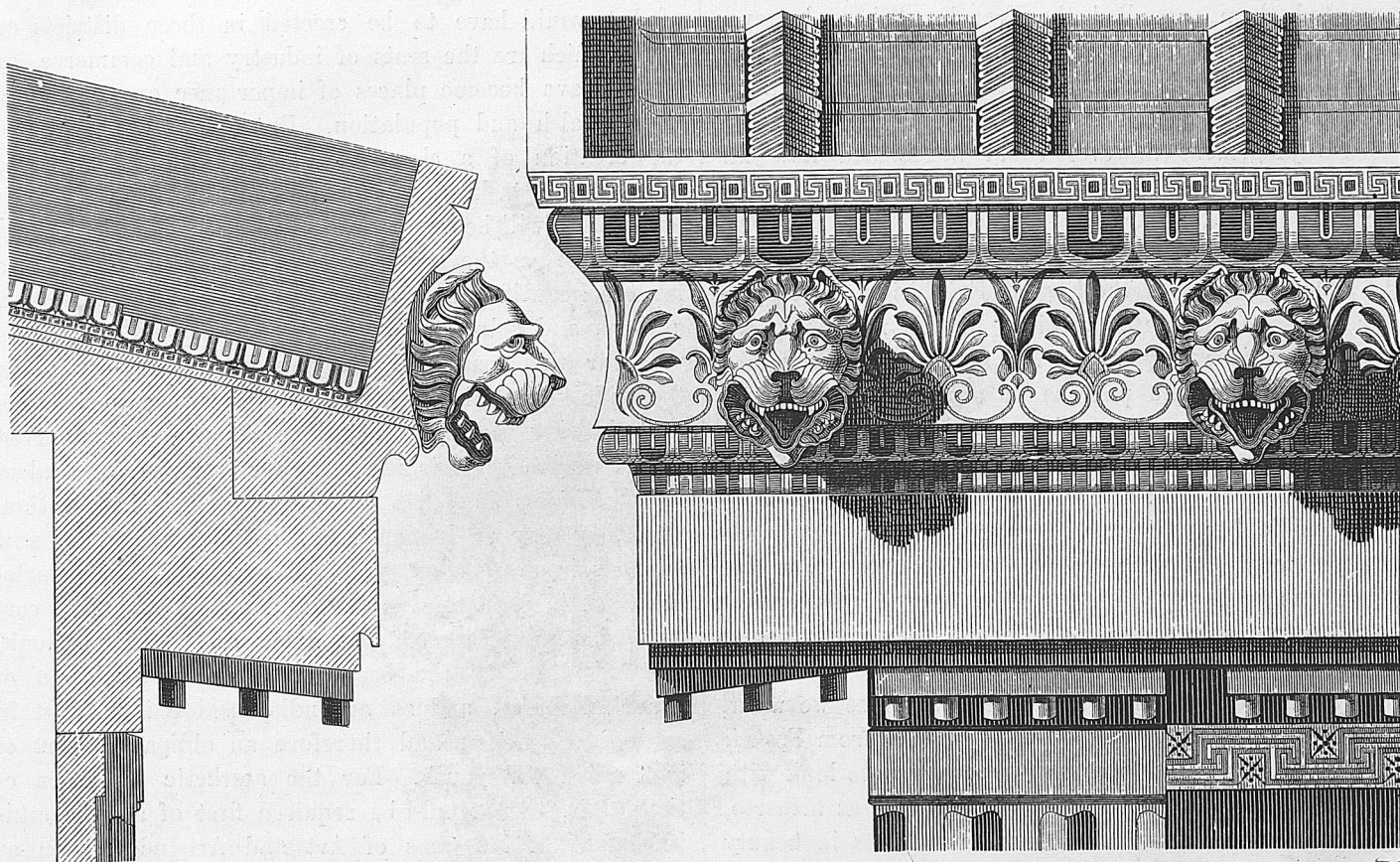
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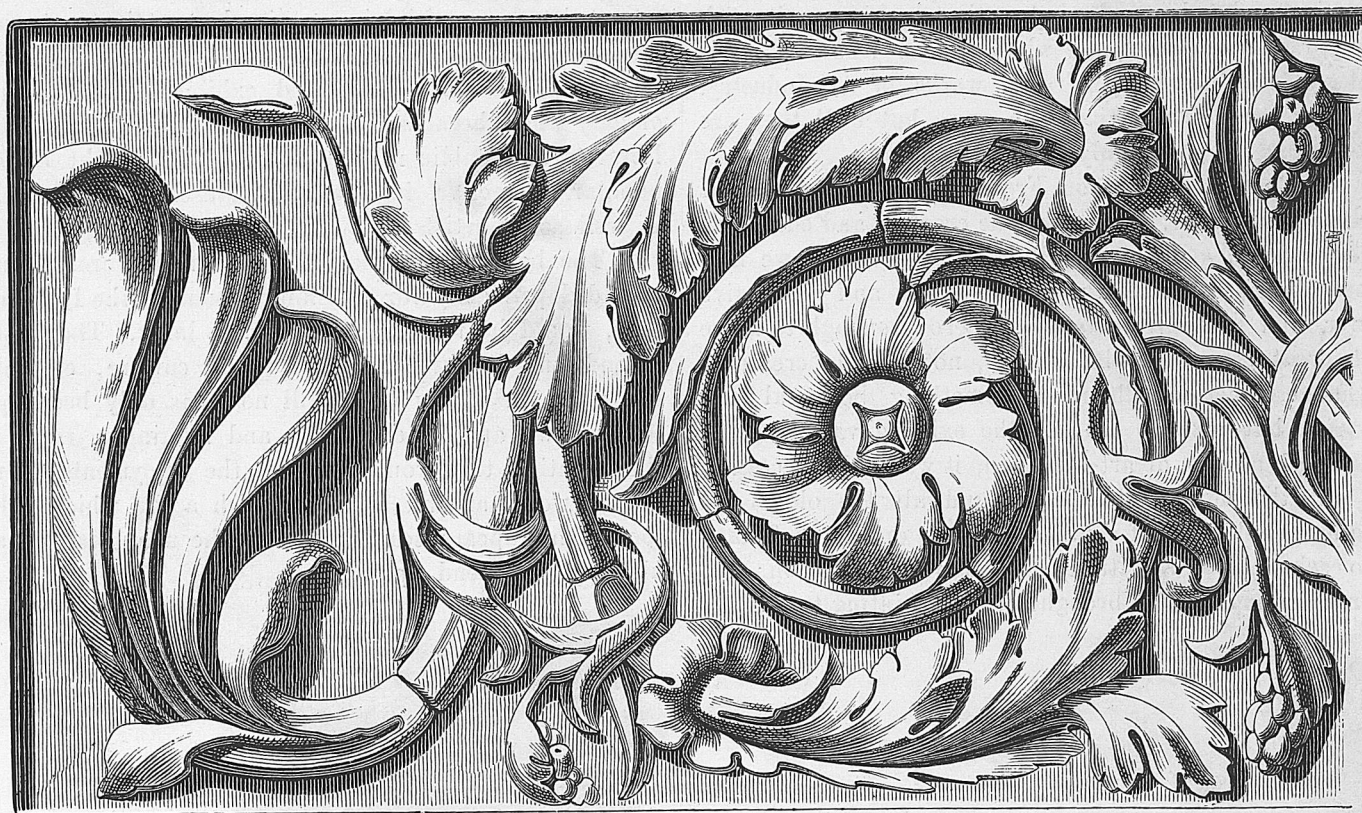
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## SPECIMENS OF ORNAMENTATION.



No. 1.

No. 2.



No. 3.

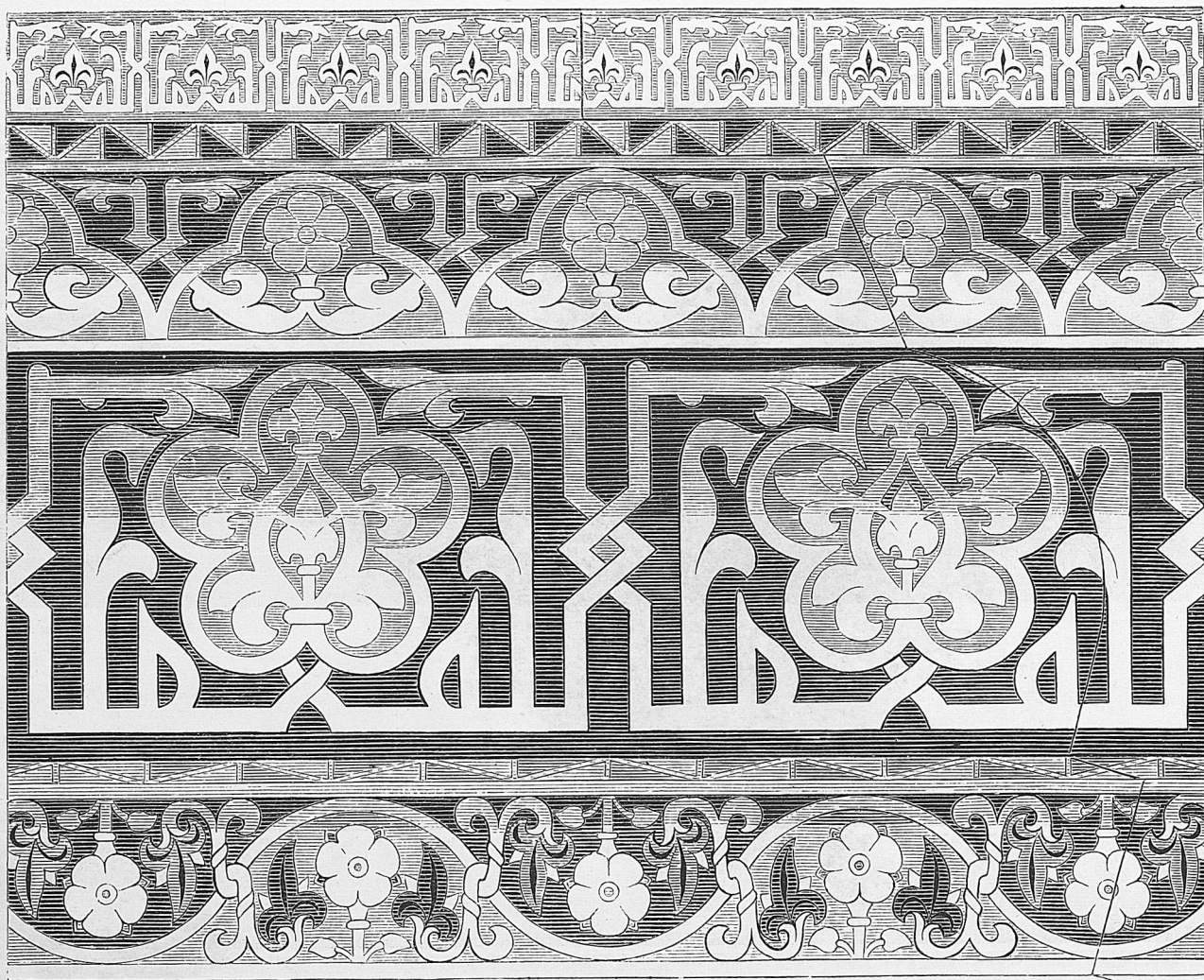
Nos. 1 and 2. Portion of a Grecian Doric Cornice; Section and Elevation.

The corona or drip, the most prominent part of the cornice, with the nosing on its lower end, has projecting blocks called mutules, from which are suspended a number of small guttae or drops, worked on its under surface or soffit. The crowning members of the cornice are enriched by colored ornament. The cymatium, separating the corona from the cyma, shows painted overhanging leaves, alternately blue, red and green, viz. the face of the leaf either red with blue reverse, or blue with red reverse, borders and veins corresponding to the color of the leaves, either blue and red, or red and blue, and relieved by the green ground of the intervening space. Bold lions' heads, forming water-spouts, project from the cyma at equal intervals, decorated with painted honey-suckle ornament, the scrolls mostly yellow, the leaves alternately blue and red, the lions' heads being white and red picked out with gold. The roof is covered with flat and roof tiles, sometimes of marble, sometimes of baked clay. Our drawing shows also part of the frieze forming the middle division of the Doric entablature, decorated with the triglyphs and metopes repeated at equal intervals the former as well as the mutules and drops being usually painted blue, the latter red. The plane face of the architrave, the lowest division of the entablature (not represented in our engraving) was probably left white or merely ornamented with metal shields or inscriptions.

The colors now generally admitted to have been used extensively, both internally and externally, in the Greek temples have been supplied in our specimen from the best authorities.

No. 3. Corner Piece of a Roman Frieze worked in marble.





No. 4.

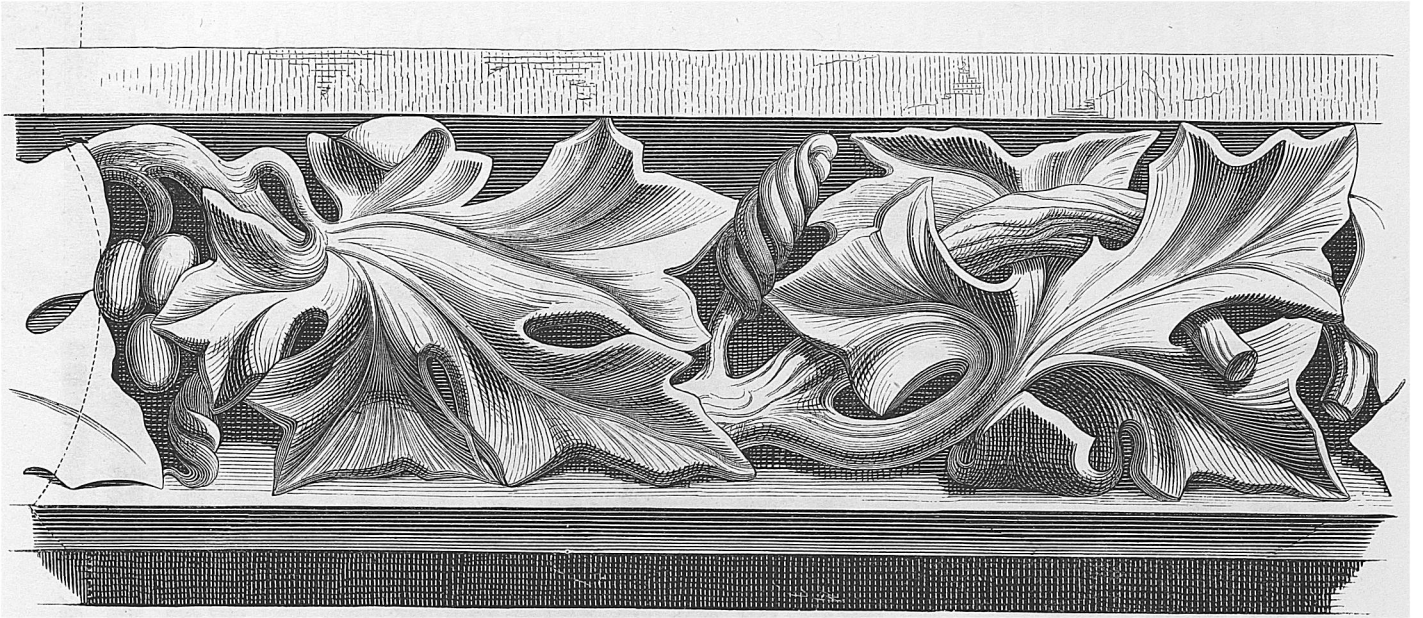


No. 5.

No. 4. Portion of painted Compartment from the open roof of the Cathedral at Messina (1130). Specimen of Arabian style under Greek influence.  
 The ornament left white in our drawing, is picked out in gold and relieved by colored grounds of vermillion and deep blue, the former indicated by light horizontal, the latter by darker shading.  
 The profile, illustrating the mouldings of the recess, is drawn in the elevation.

No. 5. Early Gothic foliated String-course, under windows of the church at Moret (France).





No 6

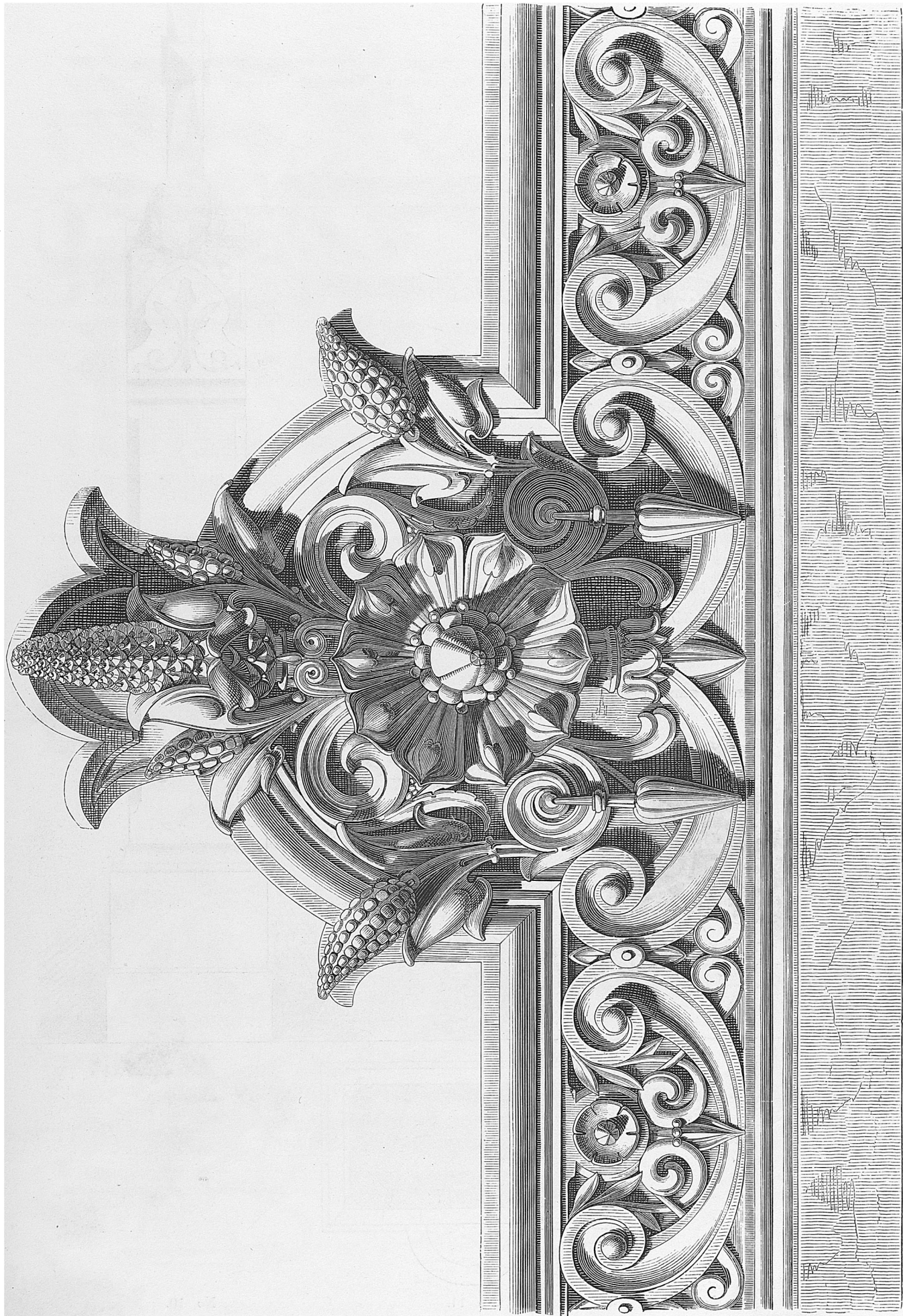


No. 7.

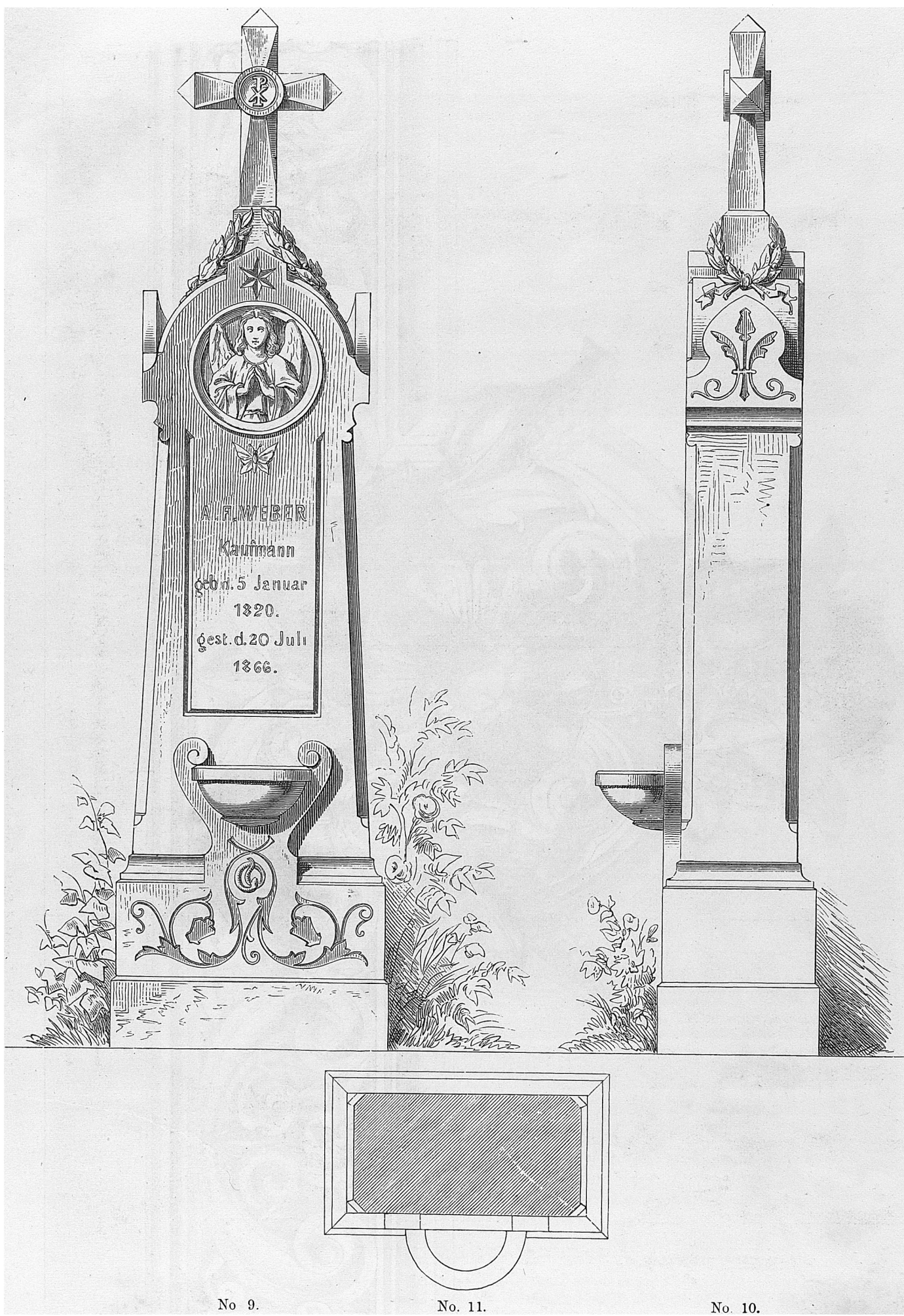
No. 6. Portion of late Gothic band of foliage from the church at Auxerre (France, 15<sup>th</sup> Century).

No. 7. Renaissance Frieze from the Louvre, Paris, time of Henry II. middle of 16<sup>th</sup> Century.



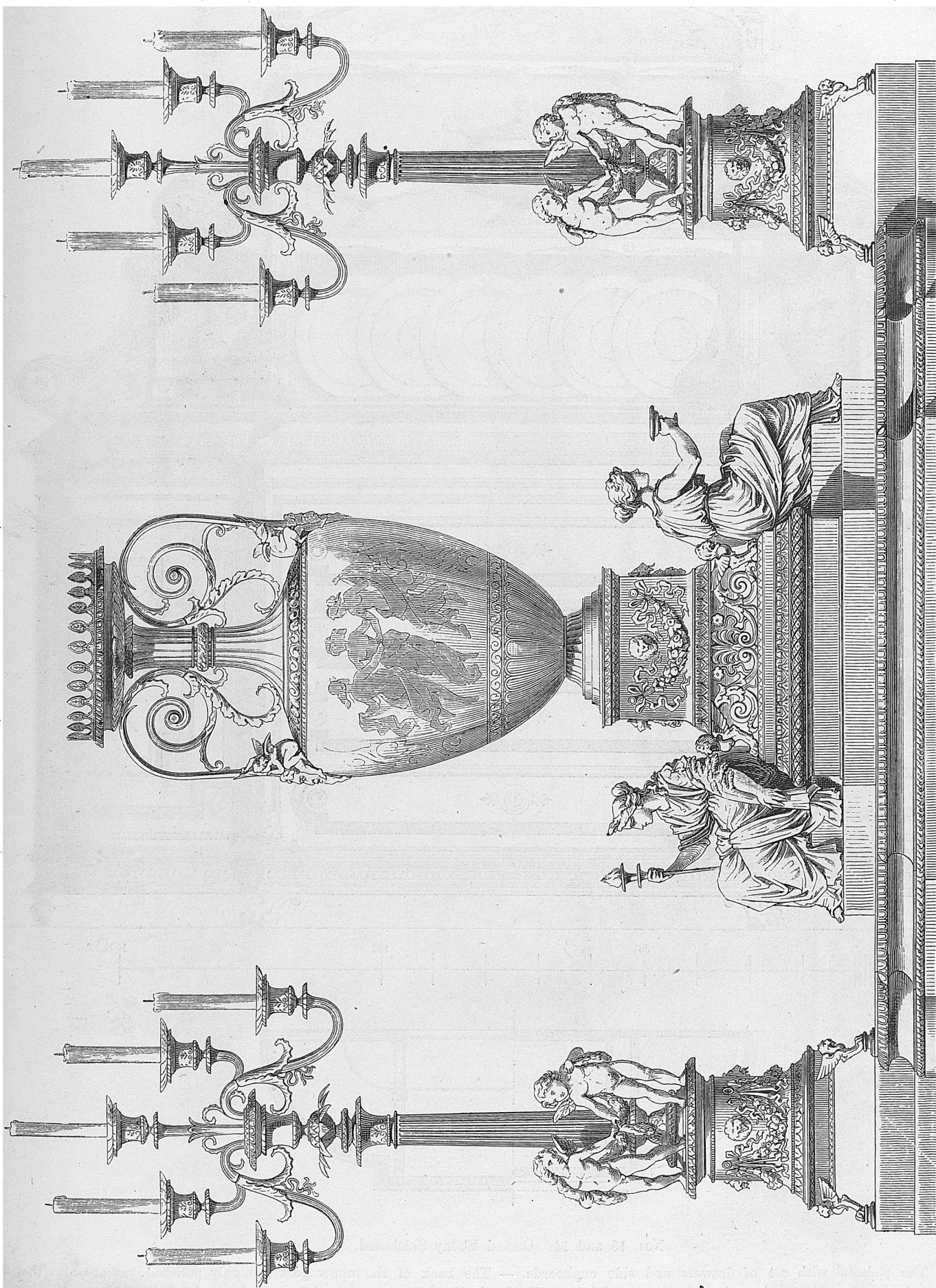


No. 8.  
Modern richly decorated Gutter from the New Opera house Paris, executed in cast-iron gilt, Ch. Garnier Architect.



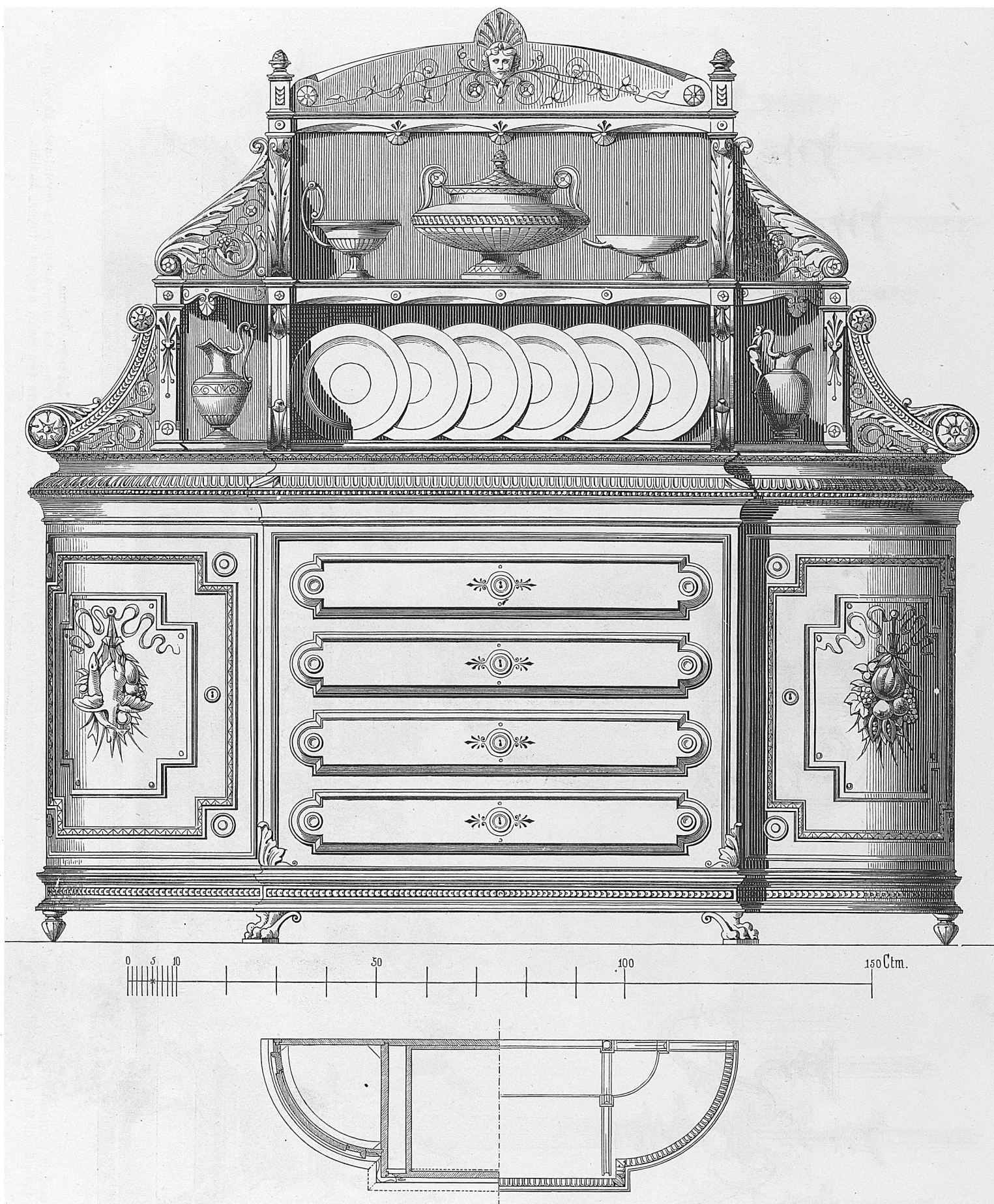
Nos. 9, 10 and 11. Memorial Stone with basin for holy water worked in new-red sandstone; for details see supplement Nos. 1—4.





From the Paris Exhibition.

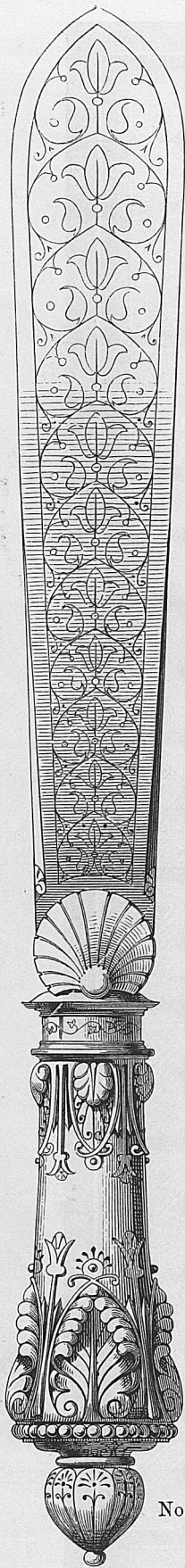
No. 12. Centre piece in Greek style; designed by Th. Hansen, Architect, executed by J. and L. Lobmeyr, Vienna. The material used is principally bronze; from the centre of the base rises a pedestal flanked by two figures representing Hebe and Ceres, and surmounted by a crystal vase showing on one side of the bowl the three Graces, on the other, the three Hours engraved in opaque color; the neck mounted with two richly designed bronze handles.



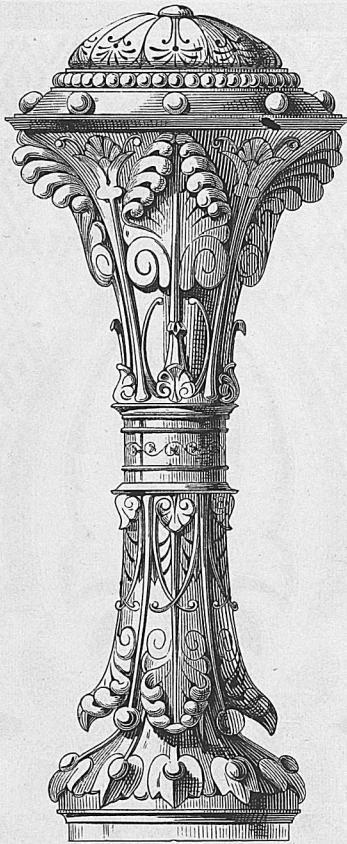
Nos. 13 and 14. Carved Ebony Sideboard.

The pedestal with set of drawers and side cupboards. — The back of the upper part is highly polished, as are also the chamfers and plain mouldings, the veins of ornamental leaves, the beadrolls, flowers, and knobs, everything else being left rough; the ornaments on the termination of the upper part, with the exception of the head in the centre are deeply incised, as are the little ornaments encircling the keyholes, and the thin stalks and tendrils of the foliage. If a more simple treatment is preferred, the ornamental mouldings may be left plain, and the fruit and dead game in the panels suppressed. For details see supplement No. 10.

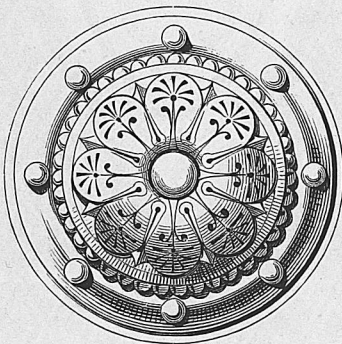




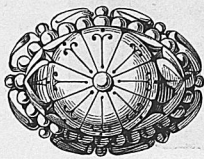
No. 17.



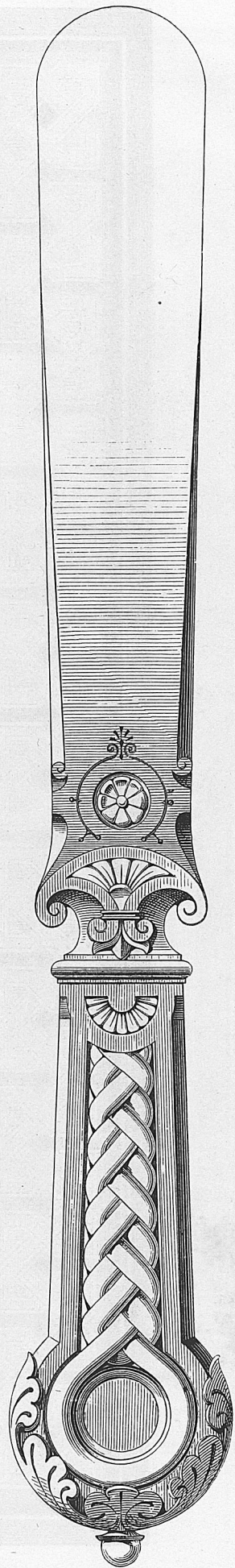
No. 15.



No 16.

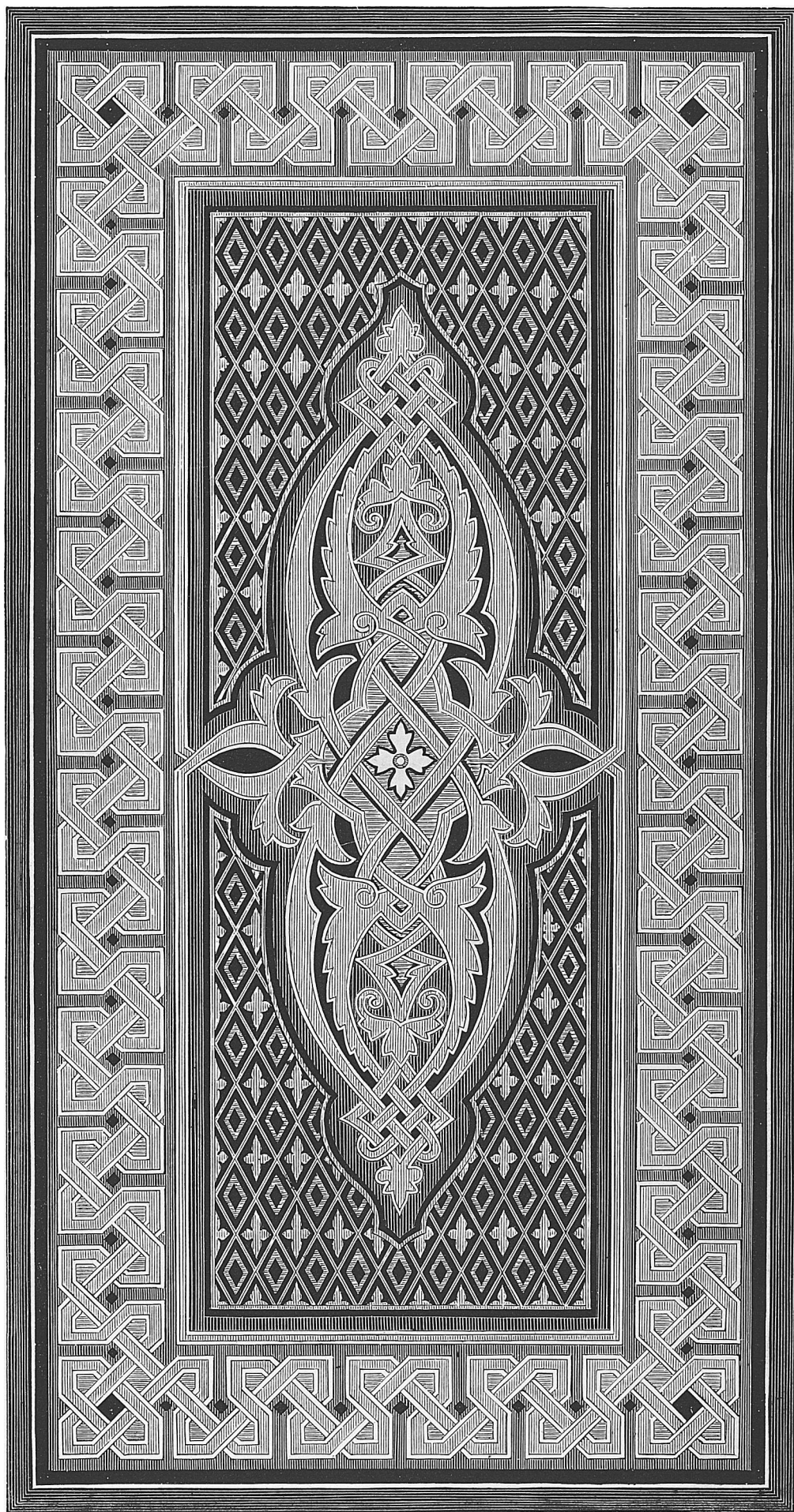


No. 18.



No. 19.

Nos. 15—19. Seal and Papercutters. The seal designed for execution in oxidated silver, is provided with a stone for engraving. The papercutter, Nos. 17 and 18, with similar conventional forms as the seal, has a handle also of oxidated silver and the blade of polished steel with inlaid gold ornaments. — No. 19, Carved in ivory or wood, assumes forms different in character, in accordance with the material.

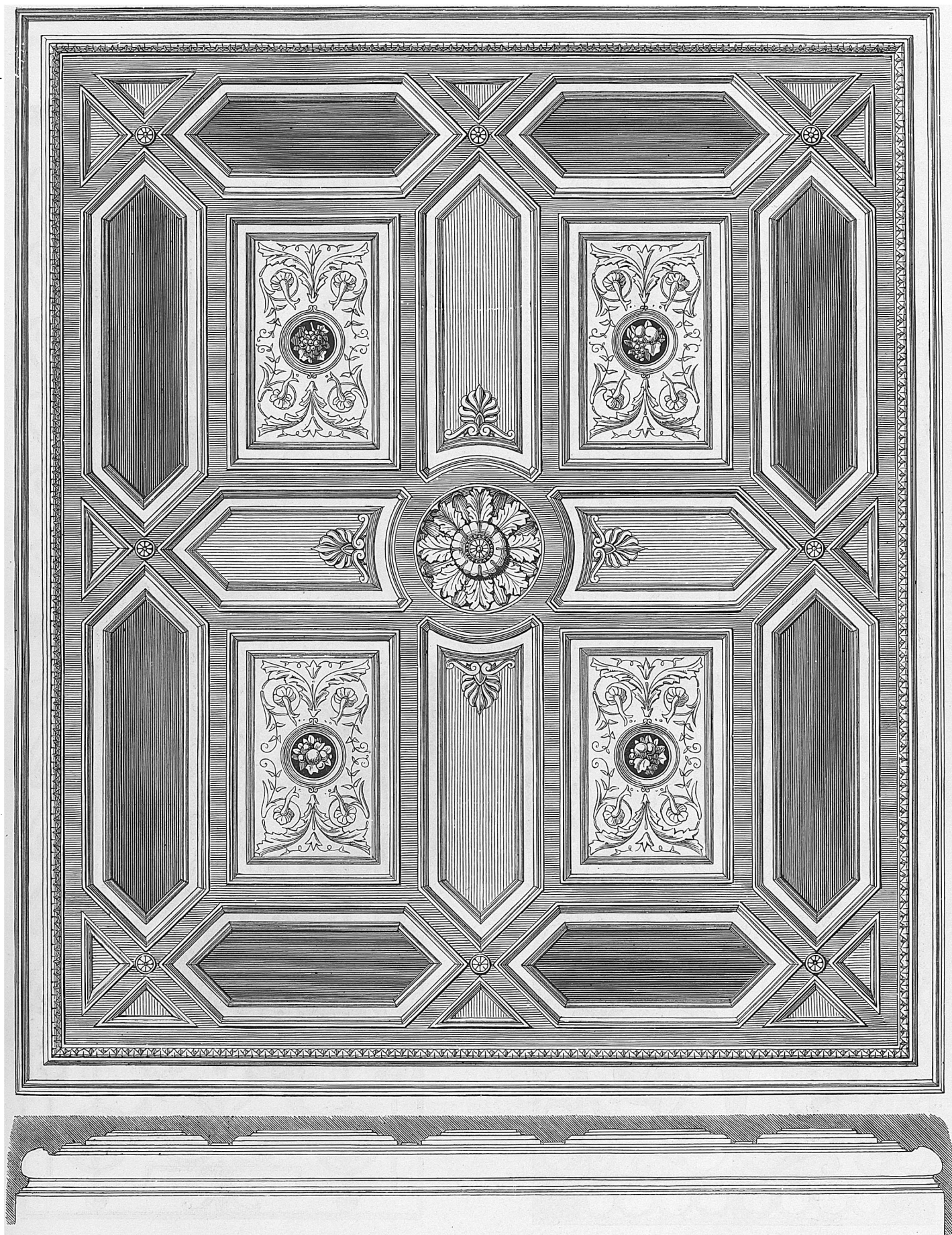


No. 20.

No. 20. Modern Moresque Carpet woven in Jacquard loom.

The ground of borders and centre piece is red with ornaments in buff, framed in yellow lines and blue corners represented by horizontal shading; the diaper pattern of the centre being buff with blue lozenges on black ground.



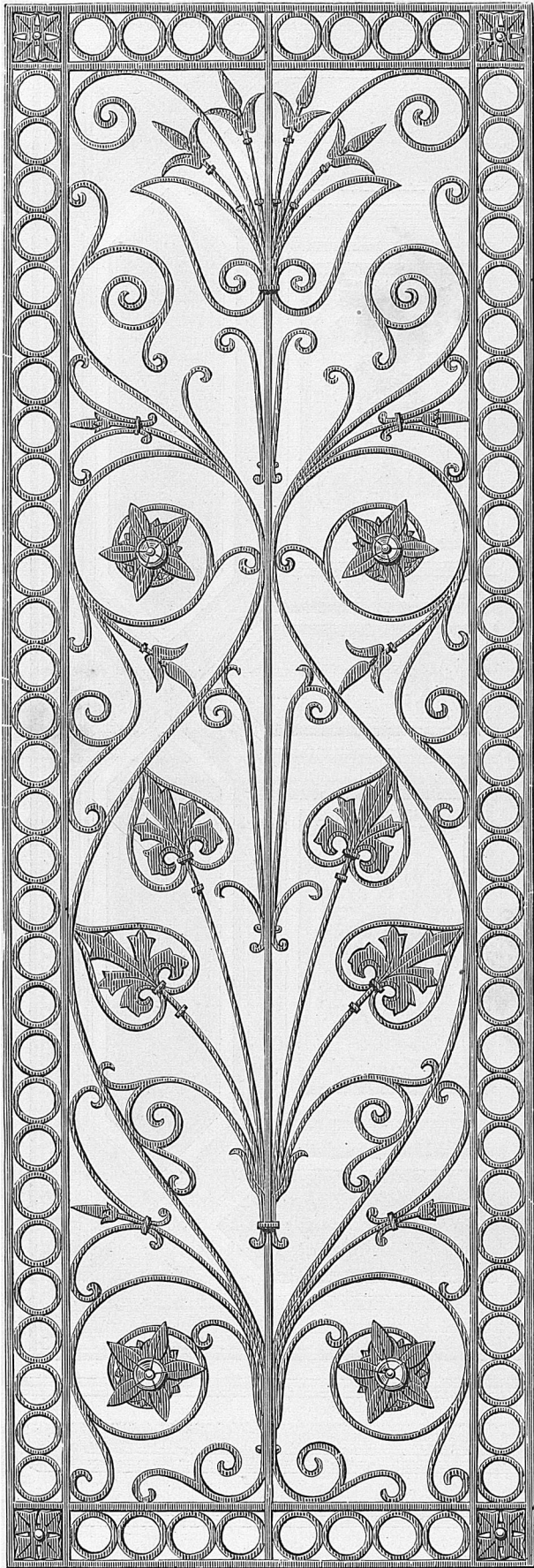


Nos. 21 and 22.

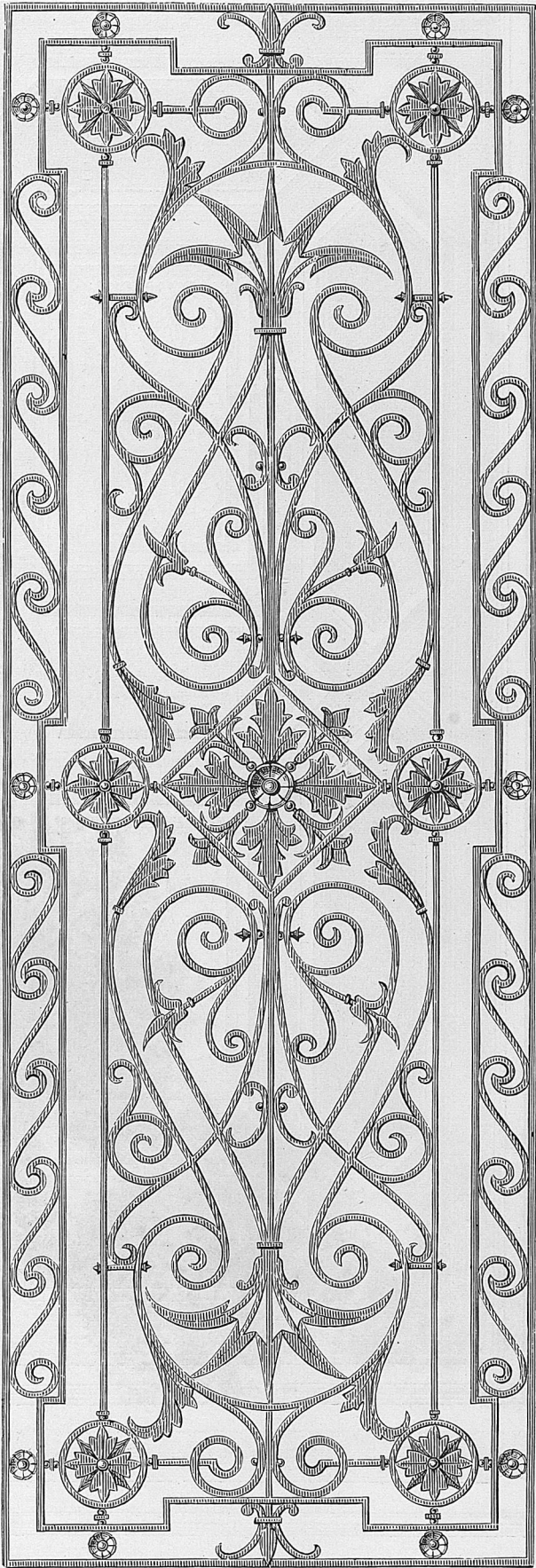
Modern Ceiling in Stucco for a dining room.

The ceiling, in imitation of different woods, is painted in blended brown tints relieved by gold. The fruit pieces arranged in four medallions, are painted on gold ground, in various colors, according to nature; the color of the walls is dark green — for details see supplement Nos. 5—9.

The Workshop. 1868.



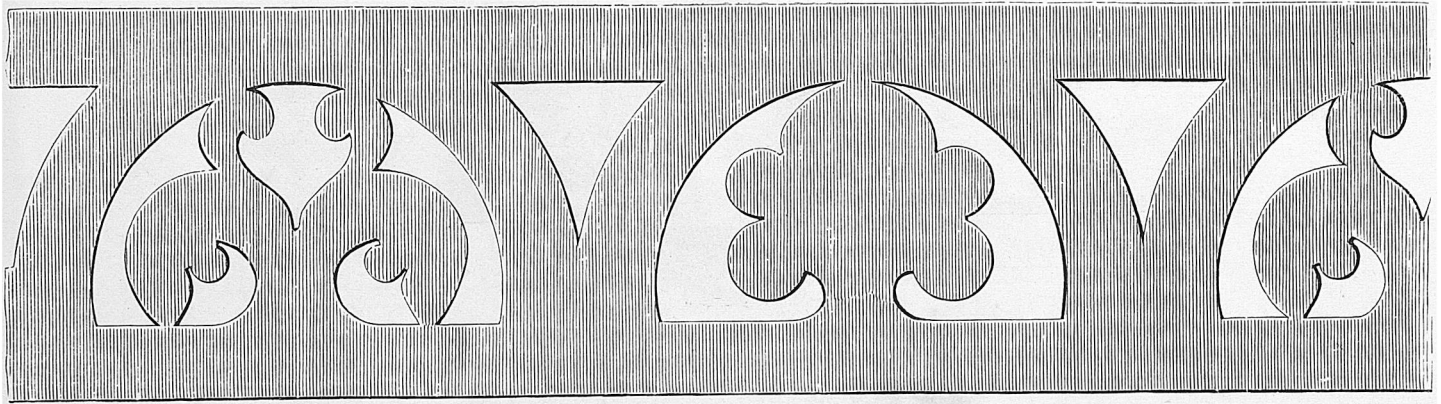
No. 23.



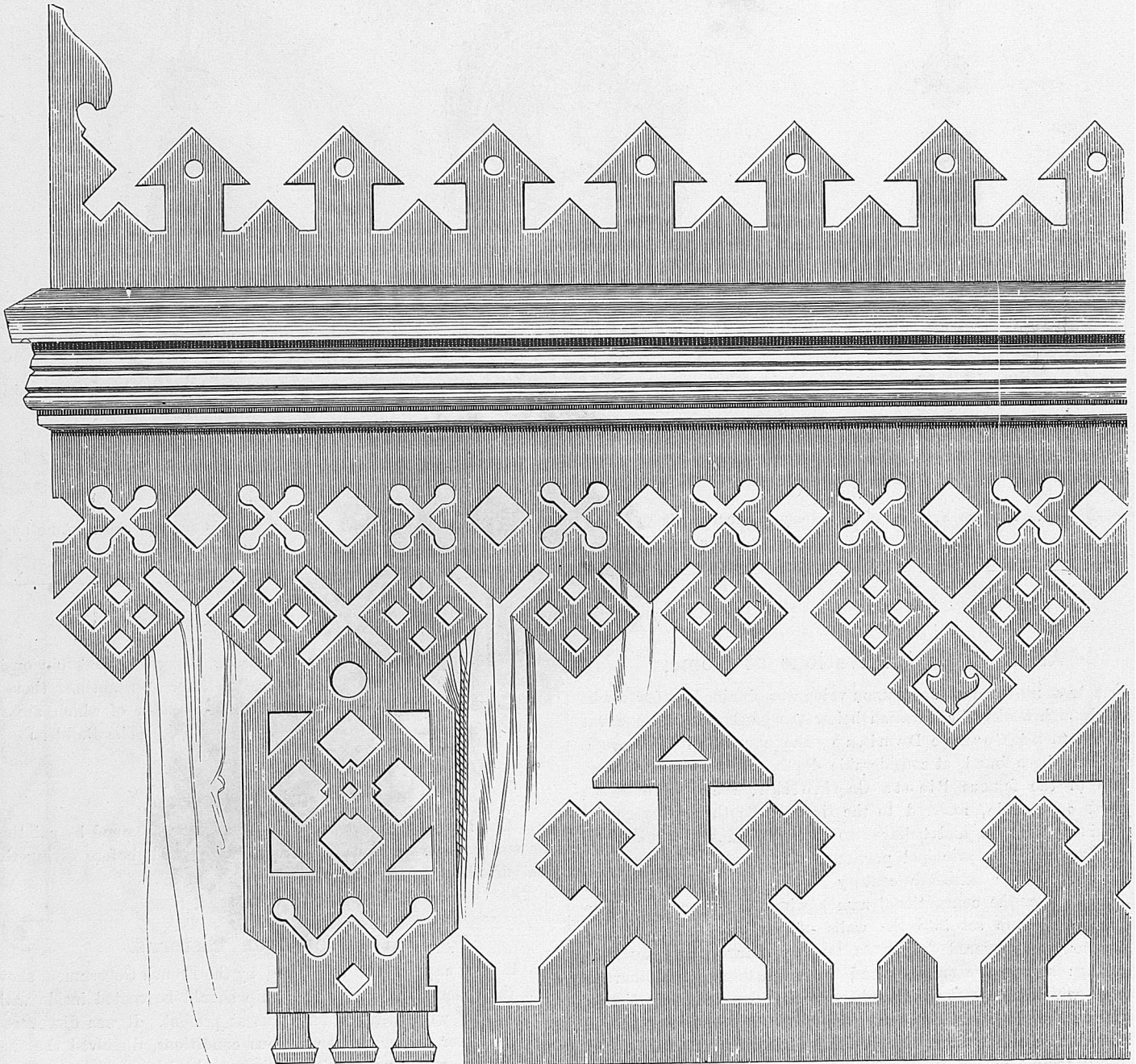
No. 24.

Nos. 23 and 24. Wrought Iron Grilles, with cast iron ornaments, for the upper glazed part of two folding house doors.





No. 25.



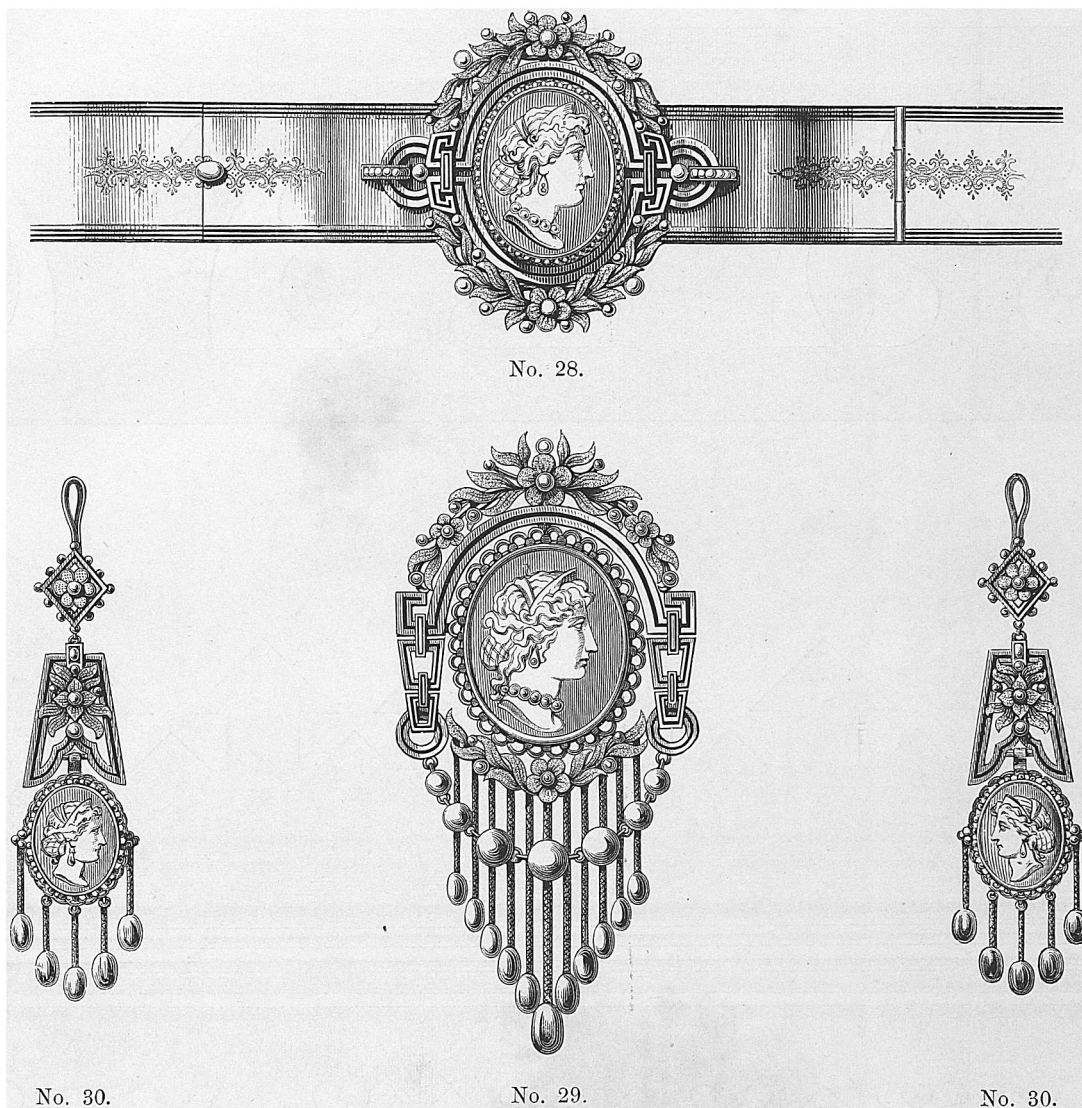
No. 26.

No. 27.

### From the Paris Exhibition.

Nos. 25—27. Specimens of simple Wood sawings;  $\frac{1}{4}$  of real size.

No. 25 is an Ornamental Cresting of the Norwegian, No. 27 of the Russian Section, and No. 26 shows the Ornamental Termination crowning a door of the Russian Section.



Nos. 28—30. Modern articles of Jewellery, Bracelet, Brooch and Ear-pendants with mounted Cameos. For Cameos Corals, Amethysts or other stones may be substituted.

## VARIORUM.

### Archæologic Excavations at Rome.

A treasure-trove of uncommon value was obtained, a few weeks ago, through works of excavation below the garden of the convent attached to SS. Cosmo e Damiano, the church on the Forum. Here have been found, at considerable depth, eight additional fragments of the famous Pianta Capitolina, the plan of Rome incised on marble, referred to the times of Septimius Severus or Antoninus Caracalla, and believed to have formed the pavement of that temple; other principal portions, brought to light near the same spot in the sixteenth century, being now in the Capitoline Museum (hence the conventional name), where they occupy twenty-six compartments set into the walls of the chief staircase. Of these newly discovered fragments two are large, comparatively speaking: among the smallest and most valuable of the others is one on which we see the well-nigh complete plan of the Portico of Livia on the Esquiline Hill, an oblong parallelogram surrounded with a double colonnade, and containing, at its centre, what seems a small temple within its sacred enclosure, also a parallelogram, the name »Porticus Liviae,« preserved in large letters on the surface. The fragment next in importance presents an edifice recognisable as a basilica, divided into three aisles by colonnades, and with a hemicycle at one extremity, but no name here preserved; the other portions are likewise wanting in respect to names, but on one are the letters A Γ, on another N alone left. These marbles have been lithographed and will be eventually placed beside their companion-pieces in the Capitol. The same diggings behind the church on the Forum brought to light considerable masses of

brickwork, and remains of a corkscrew staircase, that obviously pertain to the adjacent basilica, called after Constantine, though built by Maxentius, the three enormous arcades of which are so grandly conspicuous. (The Builder.)

### Coat of oil on Cement.

A durable coat of oil on cement may be obtained by painting the surface three or four times with acetic acid, before giving the coat of oil.

### Galvanised Iron Cisterns.

Recent experiments conducted by the French Government show that the water-tanks on board a ship should be coated inside with tin, and not with galvanised iron, as at present. It was discovered that the water, under certain various conditions, dissolved the zinc off the iron, and rendered it injurious to health.

### New Museums for Art and Industry.

In Dresden, serious consideration, caused by the experience made at the Paris Exhibition, is now being bestowed on the plan for establishing a Museum for Art and Industry. In Cologne also they are about to found for the Rhenish countries and for Westphalia a Museum of Art and Industry with exhibitions and permanent Schools for Technical Education.